

# Features of the formation of poetic miniatures

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**Abstract**—The article highlights the issues of shaping poetic miniatures in the aspect of a new interdisciplinary direction in linguistics - linguistic synergy. The form of the text is understood as certain integrity, which is created by the producer and is adequately perceived by the recipient due to spontaneous isomorphism of the external and internal structures of the text. According to the principle of symmetry, the external structure of a miniature, represented by reflective symmetry, figurative symmetry, curvilinear symmetry, antisymmetry, and dissymmetry, is studied. Curvilinear symmetry (chains of synonyms and enumerated series) was the most frequent in the space of miniatures. Using text form modeling (a textorrhythmic matrix), text models were identified, and dominants were identified that demonstrated emergent properties. So, in a relatively small absolutely symmetrical space of miniature, the dominant asymmetric unit of the content plan is put in the forefront, contributing to the organization of the entire text and defining the deep meanings of the work. The conjugation of external and internal structures proves the harmony of the shaping of a given genre, and, consequently, the optimal perception to which any verbal text tends.

**Keywords**— text, shaping, poetic miniature, symmetry, self-organization, expressive means of language.

## I. INTRODUCTION

The phenomenon of the text at the present stage of development of linguistic knowledge is viewed from different positions and areas: communicative linguistics as an information package [1; 2], cognitive science as a unit of the verbal and thought process [3; 4], text linguistics as a structural-semantic unity [5], semiotics as a cultural-phenomenological fact [6; 7], pragmatics as a unit of influence [8; 9], lingua synergy as a natural self-organizing phenomenon [10; 11], psycholinguistics in terms of perception and production [12; 13; 14], textual symmetries as harmonic unity [15].

Increasingly, the interest of scientists focuses on the functional-pragmatic and dynamic properties and qualities of the text, since the problems of effective use of language and linguistic manipulation are most relevant. For a qualitative study of the process of text formation, attempts are made to model the text [10; 11] in order to study the peculiarities of the correlation of the form and content of the external and internal structures of the text. These studies help to establish the most optimal textual forms from the point of view of perception: "modeling the form helps to reveal the specific diversity of the internal distribution of large fragments of meaning and form in the structure, reveals the generality of the processes of deployment of structural heterogeneity, indicates the peculiarities of a purely human way to create the form of the whole" [10, with. 214].

The modeling of the text as a whole unity is carried out within the framework of a new interdisciplinary direction - **linguosity** [10; 11; 16; 17], which is based on the following principles: hierarchies (subordination of higher structural levels of text (integrity and connectivity) to lower ones (syntactic and lexical units) [16]); emergence (irreducibility of the properties of the whole to the properties of parts, the ability to generate novelty in the process of evolution [18]), non-linearity (the ability of the text medium to unpredictability, readiness to generate new meanings [16]; symmetry/asymmetry (distribution of repetitive language units in the text structure [10; 15]).

The proposed text model by G.G. Moskalchuk (super construction, textorrhythmic matrix [10]) helps to visualize the recurring complex of language units (symmetry elements) in the text space, thereby identifying the processes of organization and self-organization that contribute to the formation of the text. Any text (regardless of its size) can be represented as a text-rhythmic matrix fixing the absolute beginning of the text, the absolute end of the text, the

harmonic center (hereinafter - HC), which, according to the law of the golden section, contains a cyclic attractor [10].

The text-symmetric, in turn, studies the features of the distribution of symmetry elements in the space of a text matrix and identifies the procedural, structural and functional stages of the text formation [15, p. 9].

Thus, the interdisciplinary approach undertaken in this study is intended to deepen the existing ideas about the structural-semantic organization and self-organization of the poetic genres of small forms.

By **the form of a text**, we understand the space-time hierarchy of text levels capable of spontaneous organization and self-organization to ensure optimal perception [19, p. 41].

The text contains the following components: **spatial level** (text as a material substance contains lower order units (words, sentences, CSW, expressive means), which are ordered in the space-time continuum, **semantic level** (the text has semantic completeness), **emotional level** (text is able to affect the emotional sphere.) The harmonic conjugacy of these levels determines the best understanding and perception of the text (19, p. 42).

The literary text is characterized, first of all, by its complexity. As N.F. Alefirenko notes, the purpose of a literary text is "verbalization of author's intentions and adequate perception by the addressee" [20, p. sixteen]. The text is what stands on the verge of verbal correctness (rationality, readability)" [6, p. 416].

We chose a poetic miniature as **an object of research**, since it has the smallest mass of verbal material (according to A. Y. Korbut's observations, from 6 to 70 word forms) [15, p. 125] and the highest coefficient of symmetry (from 90% and above) [15, p. 124]. Such a small form is easy to model and clearly demonstrates the stages of modeling, helps to fix the speech and thought process (the intention of the author), to correlate the surface and deep structures of the text. The narrowness of the verbal space of the miniature dictates the conditions of morphogenesis: the dominant expressive means demonstrates the properties of emergence, thereby expanding the space of meaning. The subject of research is the process of correlation between internal and external structures of poetic miniatures.

Thus, **the purpose of this research** is to study the peculiarities of the formation of a poetic miniature in the linguistic synergy aspect.

The study material was Gariks short poems) by Igor Guberman, consisting of one sentence, in the amount of 300 miniatures.

## II. RESULTS AND DISCUSSION

Symmetry (homogeneity, proportionality, harmony) is a fundamental property of nature [21]. Studying the phenomenon of harmony of a literary text, linguists turn to the principle of symmetry. Thus, the rhythmic-melodic symmetry of the sentence was considered by N. V. Cheremisina [22], the syntactic and lexical-semantic symmetry was studied by V. Ya. Golub [23], reflection, translational, reflection-rotary, "golden section" - K. É. Stein

[24]. Expressive means (tropes and figures of speech) were also studied from symmetry positions by T. Maklakova [19].

### A. Rhythmic-tonic organization of miniatures

As G. G. Moskalchuk notes, "various kinds of repetitions are an important constructive principle for organizing a text in natural language" [25, p. 9]. Such repetitions give a certain rhythm, which as a "uniform structure" is an objective, "artistic reality" phenomenon that affects perception, emotion, and experience. "Rhythm cements speech tissue, acts as a necessary form of the image" [26, p. 114-115]. The poetic work is permeated with rhythm: from the rhythmic-melodic figure created with the help of the rhythm unit - the syllable, to the larger repetitive elements - the expressive means of the language. Igor Guberman's Gariks demonstrate amazing rhythmic organization. According to the poet himself, it is the rhythm that is fundamental in writing poems: "Zabavno. chto stikh voznikayet iz ritma; v kakoy-to moment. sovershenno sluchaynyy. iz etogo ritma yavlyayetsya rifma. a mysli prikhodyat na svet eye tayniy" [27]. These works consist strictly of 4 lines, with rare exception - from 5-8 lines. The number of word forms in the text varies from 13 to 22. Most often, such texts are one sentence (see Fig. 1).

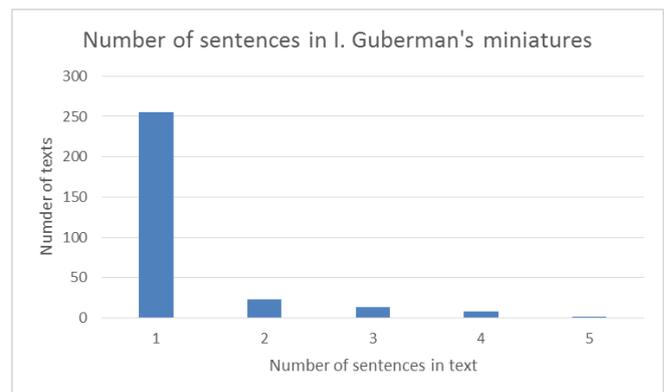


Fig. 1. The number of sentences in the I. Guberman's miniatures.

As is well known, the rhythm of poetic work is created by repeating the same number of syllables in lines and stanzas. A strictly symmetrical number of syllables in the lines that create the following rhythmic pattern: "even" (AAAA), the same number of syllables in a row 8-8-8-8, 9-9-9-9, 10-10 -10-10, 11-11-11-11, 12-12-12-12. The most frequency rhythmic scheme: 9-9-9-9:

*Moy vek pochti chto na iskhode.  
I dushu mne slegka smushchayet.  
Chto rastvoreniye v prirode  
Ee niskolko ne prelishchayet* [28].

The following rhythmic pattern ABAB (BABA), typical for cross-rhyme, is a repetition of syllables with a difference of one syllable: 8-7-8-7 (7-8-7-8), 8-9-8-9 (9- 8-9-8), 10-11-10-11 (11-10-11-10), 12-11-12-11 (11-12-11-12). The most frequency scheme 9-8-9-8:

*V nash vek iskusstvennogo mekha  
I neftyu pakhnushchey ikry  
Net nichego dorozhe smekha.  
Lyubvi. pechali i igry* [27].

The following alternations are quite rare: 10-8-10-8 (with a difference of 2 syllables), 12-9-12-9 (with a difference of 3 syllables), 11-7-11-7-11; 9-5-9-5 (with a difference of 4 syllables), 13-8-13-8 (with a difference of 5 syllables).

Thus, the rhythmic pattern of the *gariks* corresponds to the “even” (AAAA) and cross (ABAB) rhymes.

*B. Structural organization of miniatures: symmetry in text space*

The principle of symmetry is an invariant principle of modeling [15]; therefore, the identification of the localization of symmetry elements in the text space helps to visualize the structural organization of the miniature. Symmetry elements in the literary text are expressive means of syntax.

In the studied works, the main types of symmetry are found: reflection, figurative, curvilinear, antisymmetry, dissymmetry, helical symmetry [15; 24].

**Reflection symmetry**, the symmetry of the “right-left”, represented by a chiasm, is very frequent in I. Guberman's works. In the following example, there is a complication of meaning due to the inclusion of contextual antonyms in the structure of chiasm:

*Krayne prosto priroda sama  
Razbirayetsya v nashey tipichnosti:  
Chem u lichnosti bolshe uma.  
Tem pechalney sudba etoy lichnosti* [29].

Note that *chiasm* is a figure that conveys emotional excitement, so it is often found at the end of the text. Semantically complicated *chiasm* contains the main idea of the whole text.

Reflection symmetry is also represented by a circle, that is, a repetition of linguistic elements at the beginning and at the end of a speech unit.

*Sdelat zuby mechtal ya davno –  
Obayaniye srazu udvoya.  
Ya kovboya sygral by v kino.  
A vozmozhno – i loshad kovboya* [28].

The quatrains are organized with the help of the lexeme **udvoya** and the circle, due to which the “doubling” of charm is revealed: you can play a cowboy with good teeth, and even a cowboy's horse.

Then, using a circle, a comparison is created very succinctly, which fixes the main idea of the work:

*Mne kazhetsya. nauka s eye trezvostyu.  
Umom i sedinoyu v volosakh  
Kopayetsya v prirode s nagloy rezvostyu  
Malchishki. chto kopayetsya v chasakh* [30].

The next type of symmetry is **figurative symmetry**. This symmetry demonstrates linear repetition of elements.

There are three types of figurative symmetry: a) syntactic (*parallelism, polysyndeton, asyndeton*); b) lexico-syntactic (*anaphora, epiphora, anaepiphora, reiteration, morphemic repetition, gemination, reduplication, polyptoton*); c) extensional (*chain of nominative sentences, parcellation*) [22].

This type of symmetry is found in I. Guberman's *gariks*. *Anaphora* and *parallelism* are especially frequent:

*Uchus terpet, uchus teryat  
I pri lyuboy zHITEYSKOY stuzhe  
Uchus, prisvistnuv. povtoryat:  
Plevat, ne sdelalos by khuzhe* [27].

Anaphor, being a figure carrying a feeling of confidence and constancy, in this text introduces an optimistic attitude to the content of this miniature.

**Parallelism** is a means of organizing the entire work:

*Ya zhenskikh slov lyublyu rodnik  
I zhenskikh mysley khorovody.  
Poskolku my umny ot knig.  
A baby – pryamo ot prirody* [28].

In this example, there is double parallelism, the connection of the couplets is carried out using synonyms (*zhenskiye mysli, slova i baby*) and contextual antonyms (*my i baby*).

**Curvilinear symmetry** is manifested in the use of variable symmetry elements, which are characterized by an increment of meaning [15, p. 84]. *Synonymous repetition* and *listing* relate to curvilinear symmetry.

In I. Guberman's *gariks* enumerated series are found both at the beginning of the miniature and in the middle and at the end. In any case, they perform an organizing function:

*U proshlogo est zapakh, vkus i tsvet.  
Stremeniye uchit. vliyat i znachit.  
I tolko odnogo, k neschastyu. net –  
Vozmozhnosti sebya pereinachit* [30].

So, the first two couplets are opposed by the last with the help of the enumeration series. The past has a lot of things (smell, taste, color, the desire to learn, influence, mean), only there is not one thing - the ability to change yourself.

**Antisymmetry** is the symmetry, built on the contrast. Antisymmetry is represented by the antithesis and its varieties:

*Ya pil nektar so vsekh rasteniy,  
Chto na puti moyem vstrechal;  
Gerbaryi ikh zasokhshikh teney  
Teper listayu po nocham* [27].

In this example, we observe the opposition of contextual antonyms “*rasteniye*” and “*gerbaryi*”. In the structure of the miniature there is a strict division into two parts: what was and what is now.

**Dissymmetry** is “the omission of components in the structure of symmetry elements against the background of symmetry” [15, p. 85]. Dissymmetry includes a *rhetorical question, aposiopesis, ellipsis*.

The rhetorical question has a dual nature. If it is addressed to the addressee, then its goal is to engage in the described world. If it is addressed to itself, then the goal is to simulate the inner workings of thought [31, p. 128-132]:

*Ya nikak ne poymu. otchego  
Tak ya k zhenshchinam pagubno slab;  
Mozhet byt iz rebra moyego  
Bylo sdelano neskolko bab [32].*

The rhetorical question in this example is addressed to itself, so using this means of expressiveness a replica is created, reflecting the poet's internal dialogue.

*C. Self-organization of a miniature: conjugation of form and content*

The theory of self-organization (synergetic) considers complex, non-equilibrium, open, dissipative systems of both living and inanimate nature [33]. A literary text is recognized by many scientists as such a self-organizing system [10; 15: 17]. Based on the research of G. G. Moskalchuk [10], we study the correlation between external and internal miniature structures in order to identify the processes of self-organization.

Modeling the text of the miniature, we, according to the textorhythmic matrix, select the absolute beginning of the text, the absolute end of the text and the harmonic center (HC), which is defined as follows: the number of word forms is multiplied by the coefficient 0.618 (coefficient of the golden section). This sets the HC area.

I. Guberman's Gariks consists mainly of one sentence, like many other "miniatures of a philosophical nature", since "a lyrical experience or impression tends to take the form of inseparable integrity, conveying the unity of the imprinted moment" [10, p. 109].

Thus, texts consisting of one sentence implement the model /22211/ (if the text contains an even number of word forms and any if the text contains more than 9 word forms) [10, p. 135].

The text model /22211/ is the most frequent, providing "the most comfortable perception and activation of the subject's emotions" [10, p. 220], in the texts of such a model, the cyclic attractor coincides with the creative, therefore, the most important for understanding the element of the structure of the text is located in the HC region, which is determined according to the law of the golden section. It is this element that becomes an element contributing to the organization of the whole and helps to understand deep meanings. Let us demonstrate this with an example:

*Net. ne **sudba** tvorit poeta.  
On sam **sudbu** svoyu tvorit.  
**SUDBA** – platezhnaya moneta.  
Za vse. chto vslukh on govorit [27].*

In this miniature, cross rhyme (9-8-9-8) is realized, text model /22211/, 18 word forms. The text repeats the lexeme *sudba* three times. HC (in bold capital letters, underlined) falls on the third of the repeated words **SUDBA**. It is absolutely symmetrical text, as in the first couplet we observe chiasm, then synonymous and lexical repetitions (all elements of symmetry are in bold and/or underlined). The main idea of the text: fate is a payment coin. The direct nominative meaning of a lexeme fate - "the course of events developing independently of the will of a person, a confluence of circumstances" [34] — is realized in the first

line of the quatrain. In the second line, the lexeme *sudba* is used in a figurative sense: "fate, share, life path". In the third line, the lexeme fate is also used in a figurative sense: fate is life by which the poet pays for the opportunity to speak openly. Thus, the lexeme presented in the HC demonstrates the properties of emergence, that is, it realizes the expansion of the meaning necessary for understanding the content of the entire miniature, it is thanks to this lexeme there is a sharp change in the poetic tonality. The threefold repetition of the lexeme of fate (lexical repetition) at the external structural level coincides with the lexeme **SUDBA** which is important for understanding in HC. In this example, we observe an isomorphism of form and content. "Rethinking a language unit, revealing its second plan leads to deepening the meaning of this unit, enriching the semantics of the text as a whole" [35, p. 75].

Undoubtedly, language means of all levels that, by contaminating, create a whole, are involved in the artistic text to convey the artist's intention.

Consider the following example where the text model /22211 / is realized, 16 word forms, cross rhyme (9-8-9-8):

*A zhizn letit. i zhit okhota.  
I slepo **MECHUTSYA SERD TSA**  
Mezh optimizmom idiota  
I pessimizmom mudretsa [27].*

The external structure of the text is represented by various symmetry elements: morphemic repetition (life and live); a chiasm built on the antithesis (optimism of an idiot and pessimism of a sage). The harmonic center is marked by a metaphor ("heart-pounding"). "In the metaphor ... the abstract sign-symbolic content comes to the surface," which contributes to "actualization the third, implicit meaning arising at the crossing of two meanings that are clearly expressed" [26, p. 370]. The dominant text unit (metaphor) is associated with the first part of the miniature ("mechutsya serdtsa", because "zhizn letit, i zhit okhota") and the second part (mechutsya mezhdu optimizmom i pessimizmom). Thus, the deeper meaning correlates with the external structure, as the method of "double actualization of meaning" arises. It consists in "simultaneously matching two semantic plans of a language unit" [34, p. 75].

Consider another example in which isomorphism of external and internal structures is also observed. Text model /22211/, 18 word forms, cross rhyme (9-8-9-8):

*Smeshnym. nelepym. Bestolkovym,  
Sluchayno. vskolz i ni k chemu.  
Komu-to v zhizn **YAVLYUS** ya slovom.  
I stanet legche vdrug emu [27].*

The external structure is represented by curvilinear symmetry (synonymous repetition) in the first couplet. HC is marked with a lexeme, which also contains a "double actualization of meaning": a direct (*pridu*) and a figurative meaning containing a cultural meaning (*yavlyus* equal to the appearance of Christ, who was sent for salvation). Accordingly, the lexeme, marking HC, is associated with the first part and anticipates the last line, which contains the basic meaning of the quatrain. Thus, dominant language means can activate non-linguistic layers: cultural schemes,

cognitive artifacts, frames [24, p. 200], thereby expanding the space of meaning, revealing the deep content of the miniature.

### III. CONCLUSION

The peculiarity of I. Guberman's *Garik* is that they concisely convey to the reader what is close and understandable to everyone. "The maximum creative self-expression of the subject corresponds to the maximum objectivity, authenticity of the results of creativity. The maximum of the personal, human, subjective in the creator removes this personal ... and gives a truly objective picture of being" [18, p. 117].

In the course of the study, the rhythmic-tonic organization of I. Huberman's miniatures, represented by an even and cross-rhyme, was determined. In the text space of miniatures there are various types of symmetry, the most particular is curvilinear symmetry, which contributes not only to the organization of the external structure of the work but also demonstrates an increment of meaning.

With the absolute symmetry of the external structure of the miniature in the process of modeling, the dominant language element showing emergent properties is put in the forefront. This asymmetry of the linguistic sign helps to increase the information content and the expression of deep meanings. The close relationship of the dominant with other elements of the system explicates the isomorphism of the external and internal structures of the text of the miniature, which contributes to optimal perception and understanding.

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